Music & Dance from the Time of the Pilgrims

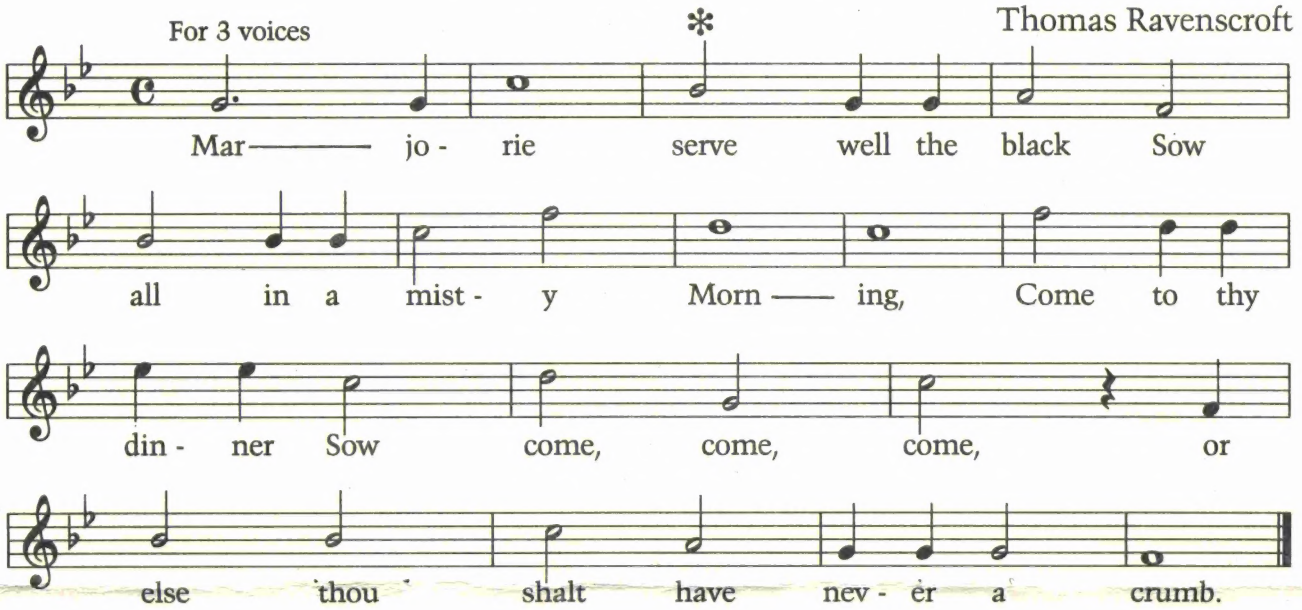
Plimoth Plantation

Thomas Ravenscroft

1 Thomas Ravenscroft was born in 1590 and took his Bachelor of Music from Cambridge University in 1607. Shortly after his graduation, he became a chorister at St. Paul's Cathedral in London. It was during his time at the Cathedral that he published his best known works, *Pammelia* and *Deuteromelia* in 1609, and *Melismata* in 1611. *Pammelia* holds the distinction of being the first collection of rounds printed in English. He published his *A brief discourse on Music* in 1614, and dedicated it to the newly founded Gresham College. In 1618, he became the music master at Christ's Hospital where he worked on the collection of *The Whole Book of Psalms*, published in 1621. Ravenscroft died in 1633 in Barnet, Sussex.

Marjorie

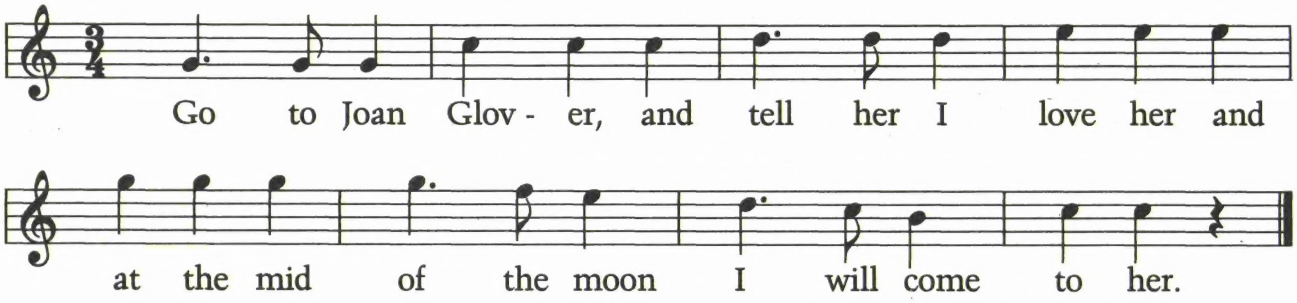
Deuteromelia—1609—#12


For 3 voices
Thomas Ravenscroft
Mar——— jo - rie serve well the black Sow
all in a mist - y Morn —— ing, Come to thy
din - ner Sow come, come, come, or
else thou shalt have nev - er a crumb.

Joan Glover

Deuteromelia—1609—#25

Thomas Ravenscroft



He That Will An Alehouse Keep

Melismata—1611—#15

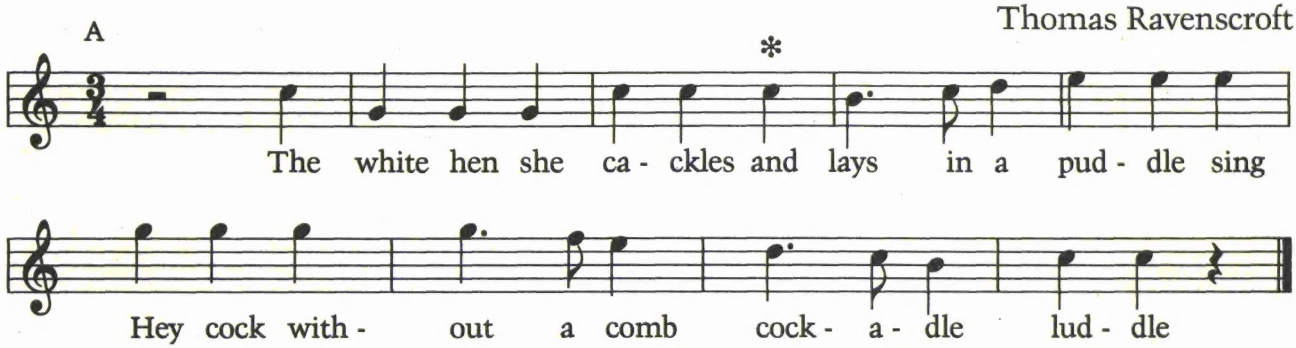
Thomas Ravenscroft

A
He that will an ale - house keep must have three things in store. A
cham - ber and a fea - ther bed, a chim - ney and a Hey non - ny non - ny
Hey non - ny non - ny Hey non - ny no Hey non - ny no Hey non - ny no.

The White Hen

Pammelia—1609—#54

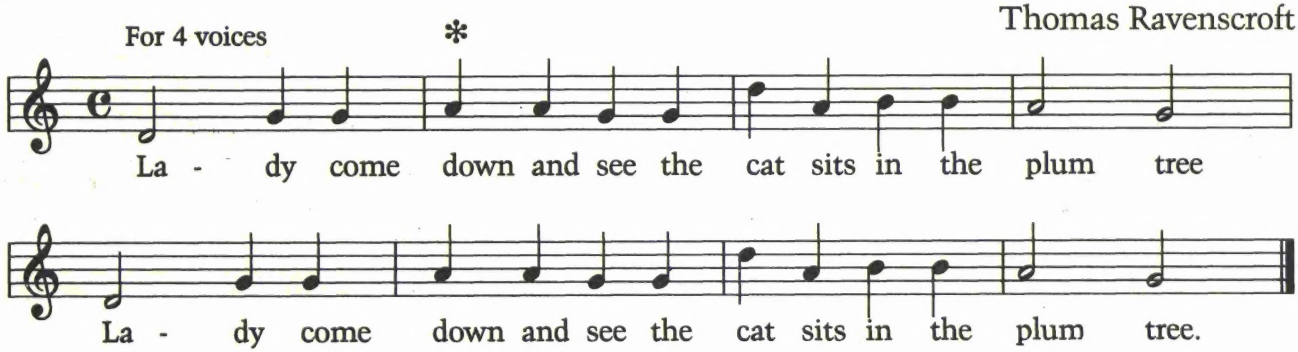
Thomas Ravenscroft



Lady Come Down

Pammelia—1609—#72

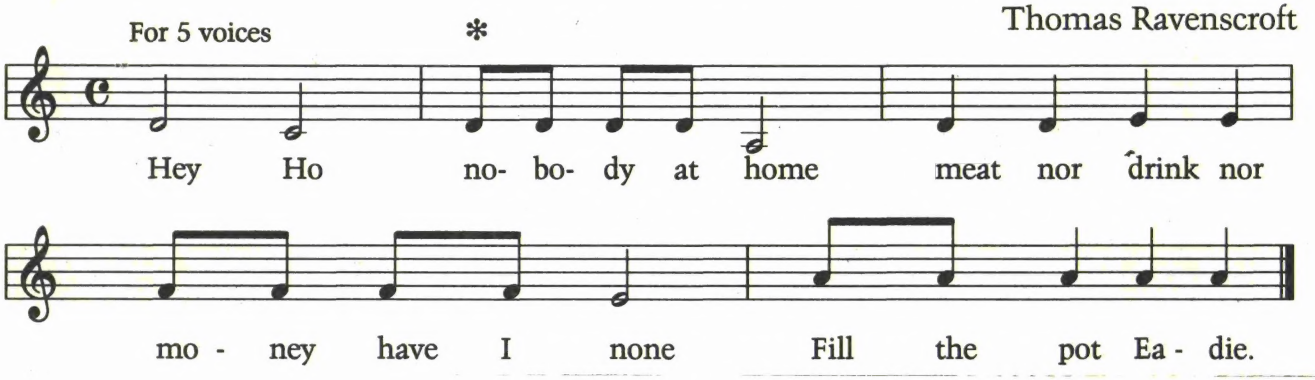
Thomas Ravenscroft



Hey Ho Nobody at Home

Pammelia—1609—#85

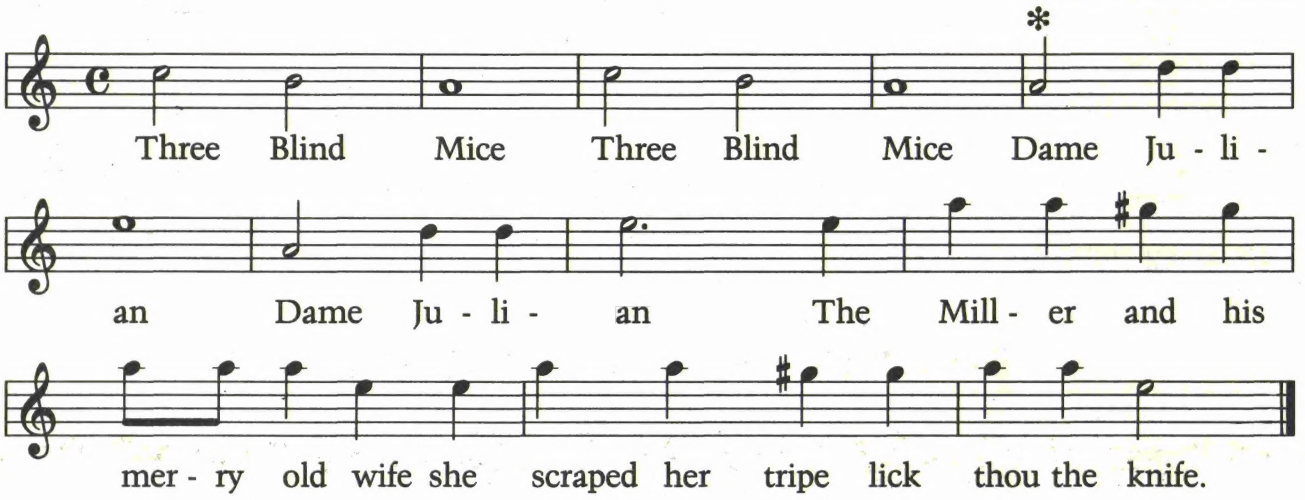
Thomas Ravenscroft



Three Blind Mice

Deuteromelia—1609—#13

Thomas Ravenscroft


*
Three Blind Mice Three Blind Mice Dame Ju - li -
an Dame Ju - li - an The Mill - er and his
mer - ry old wife she scraped her tripe lick thou the knife.

Hey Ho to the Greenwood

Deuteromelia—1609—#1

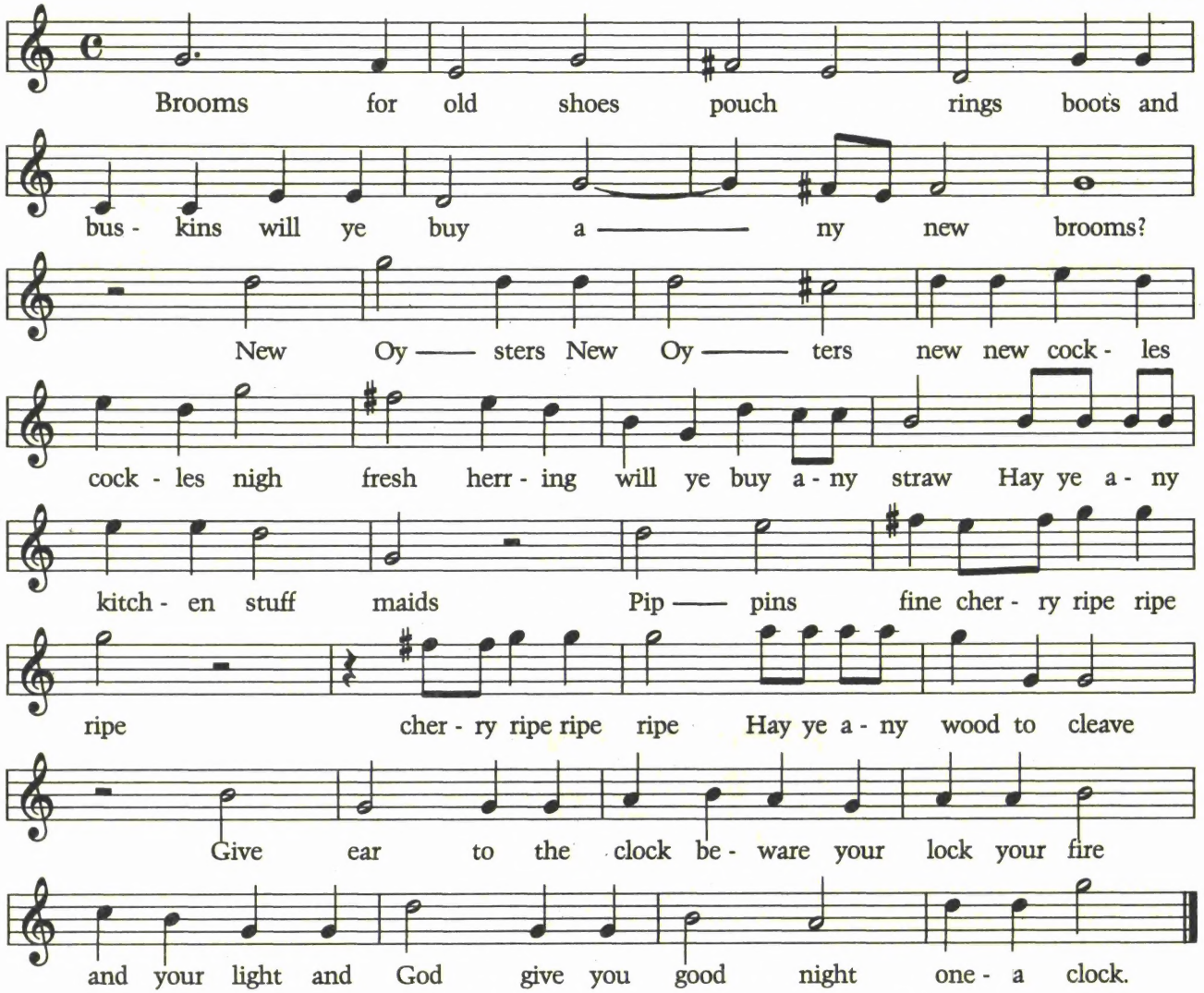
Thomas Ravenscroft

For 3 voices
Hey Ho to the Green - wood now
let us go sing Hey and Ho
And there shall we find both buck and
doe sing Hey and Ho. The
Hart and Hind and the lit - tle Pret ty
Roe Sing Hey and Ho.

Brooms for Old Shoes

Melismata—1611—#7

Thomas Ravenscroft


Brooms for old shoes pouch rings boots and
bus - kins will ye buy a — ny new brooms?
New Oy — sters New Oy — ters new new cock - les
cock - les nigh fresh herr - ing will ye buy a - ny straw Hay ye a - ny
kitch - en stuff maids Pip — pins fine cher - ry ripe ripe
ripe cher - ry ripe ripe ripe Hay ye a - ny wood to cleave
Give ear to the clock be - ware your lock your fire
and your light and God give you good night one - a clock.

A merry new Ballad, both pleasant and sweete, In praise of the Black-smith, which is very meete.

To the Tune of Greensleeves, *&c*

1661

Of all the Trades that ever I see
There's none to the blacksmith compared may be,
With so many several tooles works he,
Which nobody can deny

The first that ever thunder-bolts made
Was a Cyclops of the blacksmith's trade
As in a learned author is said
Which nobody can deny

When thundering-like we strike about,
The fire like lightning flashes out,
Which suddenly with water dout,
Which nobody can deny

The fairest goddess in the skies
To marry with Vulcan did advise,
And he was a Black-smith grave and wise,
Which nobody can deny

Vulcan he, to doe her right,
Did build her a town by day and night
And gave it a name, which was *Hammersmith* Hight,
Which nobody can deny

Vulcan further did acquaint her
That a pretty estate he would appoint her,
And leave her *Seacole Lane* for a joynter,
Which nobody can deny

And that no enemy might wrong her
He built her a fort, you'd wish no stronger,
Which was in the lane of *Ironmonger,*
Which nobody can deny

Smith-field he did cleanse from durt,
And sure there was great reason for't.
For there he meant she should keep her court,
Which nobody can deny

But after, in a good time and tyde,
It was by the black-smith rectified
to the honor of *Edmond Iron-side,*
Which nobody can deny

Vulcan after made a traine,
Wherein the god of warr was ta'en,
Which ever since hath been call'd *Paul's chaine,*
Which nobody can deny

The common proverb, as it is read,
That a man must *hit the nail on the head,*
Without the Black-smith cannot be said,
Which nobody can deny

Another must not be forgot
And falls unto the Black-smith's lot,
That a man should *strike while the iron is hot,*
Which nobody can deny

Another comes in, most proper and fit,
The Black-smith's justice is seen in it,
When you *give a man roast, and beat him with the spit,*
Which nobody can deny

Another comes in our Black-smith's way:
When things are safe, as old wives say,
We have them *under locke and key,*
Which nobody can deny

Another that is in the Black-smith's books,
And only to him for remedy looks,
Is, when a man's *quite off the hooks,*
Which nobody can deny

Another proverb to him doth belong,
And therefore let's do the Blacksmith no wrong:
When a man's *held hard to it, buckle and thong,*
Which nobody can deny

Another proverb doth make me laugh,
Wherein the Blacksmith may challenge half,
When a reason's *as plain as a pike-staffe,*
Which nobody can deny

Though your lawyers travel both near and far,
And, by long pleading, a good cause may mar;
Yet your Blacksmith takes more pains at the *bar,*
Which nobody can deny

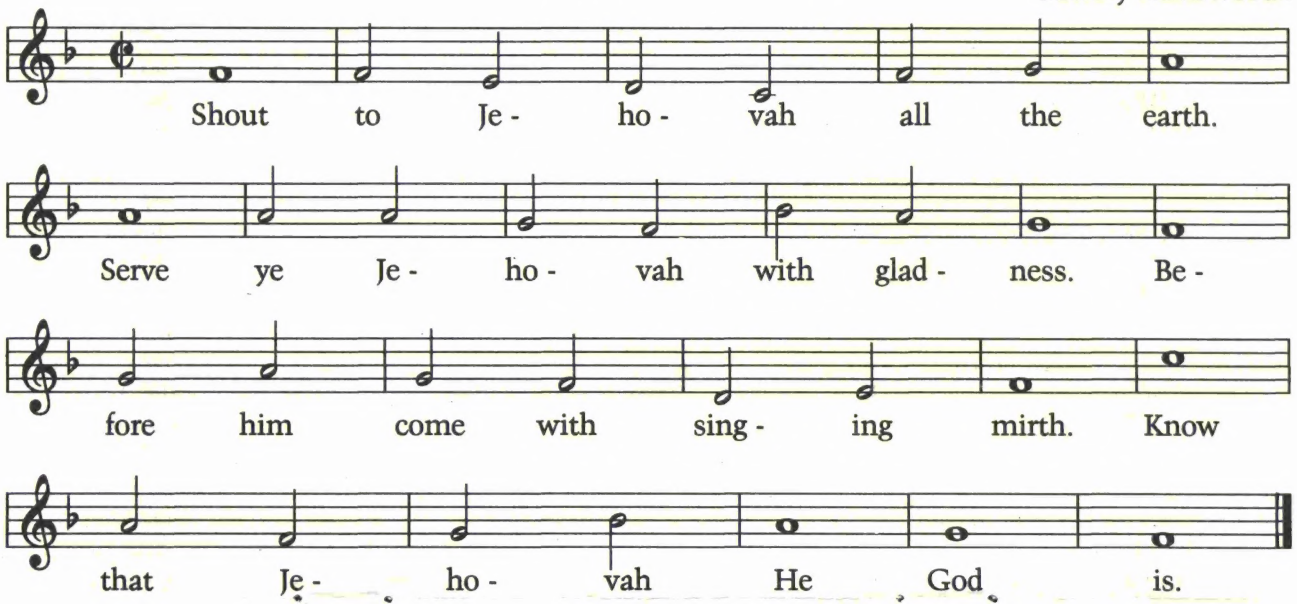
Henry Ainsworth

9 Not much is known of Henry Ainsworth's musical life. He was a figure that was probably well noted among the Pilgrims, as he, too, was a religious refugee in Holland. Ainsworth was a teacher in a Separatist congregation in Amsterdam. He published his collection of Psalms in 1612. Among the Separatists, his psalter was considerably praised for his "true" translations. Most of the tunes in the psalter are recycled from the earlier Sternhold & Hopkins psalter which was the official psalter used by the Church of England. Henry Ainsworth died in 1622.

Psalm 100

1612

Henry Ainsworth


Shout to Je - ho - vah all the earth.
Serve ye Je - ho - vah with glad - ness. Be -
fore him come with sing - ing mirth. Know
that Je - ho - vah He God is.

Psalm 23

1612

Henry Ainsworth

Je - ho - vah feed - eth me I shall not
lack. In grass - y folds he down doth
make me lie. He gent - ly leads me
qui - et wa - ters by. He doth re - turn
my soul for his name's sake. In paths of
jus - tice leads me qui - et - ly.

Give Us Once a Drink

Dueteromelia—1609—#13

Thomas Ravenscroft

Give us once a drink for and the black bowl. Sing
gen - tle but - ler bal - a - moy for and the black
bowl sing gen - tle but ler bal - a - moy. Give us once a
drink for and the [Pint Pot] Sing gent - tle but - ler
bal - a - moy [The Pint Pot] for and the black
bowl sing gen - tle but ler bal - a - moy.

Pottle Pot–Gallon–Firkin–Kilderkin–Barrel–Hogshead–Pipe–Butt–Tun

These words are inserted in the [ ] each in their own verse. In the 2nd [ ] each preceding "measure" is also called out. Verse 3, for example, would read: "...the [Gallon Pot]; Sing gentle butler balamoy. [The Gallon Pot, the Pottle Pot, the Pint Pot]; for the black bowl..." etc.

English Country Dance

English Country Dance is at least 400 years old. In the early twentieth century, it experienced a revival and today is enjoyed by many people in both England and the United States. In seventeenth-century England, both the nobility and the lower classes participated in these rounds, squares and "longways" (in long lines) dances. Performing these figures did not require the precision and skill typical of the more complicated court dances of the day, and so all could participate. In England, such dancing was generally considered to be a pleasant pastime and beneficial exercise, regardless of religious persuasion. However, some people complained that dancing led to other vices. In Plimoth Colony, people were arrested for "mixed dancing", that is, men and women dancing together. It is, therefore, possible that single-sex dancing was permitted, though we have not yet found any record of its occurrence.

John Playford

John Playford was born in Norwich in 1623. In 1639, he moved to London where he completed a seven-year apprenticeship and became a member of the yeomanry of the Stationer's Company. Later, Playford opened a shop where he published and sold music and books. Playford was not a dance instructor himself, but, in 1651, he collected 105 country dances and tunes in a book called *The English Dancing Master*. The book enjoyed great success and was reprinted frequently over the next 75 years. Playford died in 1686.

Dance Terms

A note on dance terms: Playford used many dance terms in his *The English Dancing Master*, but he defined only three: a double, a single and set. The following explanations are those currently used at Plimoth Plantation and represent our best guess as to how these moves were performed in the 17th century.

A Double: four steps forward, on the last step closing feet together.

A Single: two steps, closing the feet together with the second step.

Set: Partners face each other. Each partner take one step to his own right, closing feet (i.e., a single), then a step back to the left, again, closing feet. Note that when done correctly, partners travel in opposite directions.

Turn single: Turn once around, each in his own place

Sides: Partners face each other and take four steps forward until their shoulders are even. This step always occurs twice. The first time, meet right shoulders (side by the right) and the second time, meet left shoulders (side by the left).

Arms: Partners face each other and hook elbows, then turn each other around back to place. The first time hook right elbows (arm right); the second time hook left elbows (arm left).

English Country Dance Tunes

Music for country dancing was often played on a fiddle or other available instrument, such as a bagpipe, pipe and tabor, or recorder. Many popular songs of the day were written to dance tunes, so some dances might have also been accompanied by singing.

Gathering Peascods

Teaching Gathering Peascods

1. If doing this dance with children and/or same-sex partners, the partner on the left is "partner A" and the partner on the right is "partner B." When calling the dance, substitute "Partner A" for "men" and "Partner B" for "women". This is a modern device to help you and the dancers.

2. In Chorus A, advise people to go into the center already turning their circle. This will help people get back to place. The larger the circle, the more important this becomes.

3. Playford calls this a dance for "as many as will," but if you have more than 7 or 8 couples, you should probably make two circles. You may wish to make multiple circles even with fewer couples, depending on the dancers. The more people in a circle, the harder it is to do chorus A.

The Dance

Verse 1 1	All join hands in a circle. Circle left (clockwise) (8 counts). Drop hands, all **turn single** (4 counts). Join hands, circle back to the right (8 counts). All **turn single** (4 counts).
Chorus A 1	Men take a step into the circle, join hands and circle left (8 counts). Men go back to their places (4 counts). Women take a step into the circle, join hands and circle left (8 counts). Women go back to their places (4 counts).
Chorus B 1	Men walk 4 steps into the circle and clap (4 counts). As men back up to their places, women go in 4 steps and clap (4 counts). As women back up to place, men go in 4 steps and then return to their places turning (8 counts).
Verse 2 2	Face partner, **sides** by the right shoulder (8 counts). All **turn single** (4 counts). **Sides** by the left shoulder (8 counts). All **turn single** (4 counts).
Chorus A 2	Same as chorus A, 1 except women start first.
Chorus B 2	Same as chorus B,1 except women start first.
Verse 3 1	Face partner, **arms**, right elbows (8 counts). All **turn single** (4 counts). **Arms**, left elbows (8 counts). All **turn single** (4 counts).
Chorus A 3	Same as chorus A,1 (men first).
Chorus B 3	Same as chorus B,1 (men first).

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